



Using Video in Conservatories: Advantages and Limits for Students, Teachers And Researchers

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Abstract

In pedagogical literature there is a significant support for the use of video recording and analysis in general education as well as in music education. As Daniel reports (Daniel, 2006), several authors refer to the benefit of this procedure in a range of areas of practice. Also the use of interactive video for teacher professional development and for research on effective teacher training programs is gaining in popularity (Jacobs, 2007; Brophy 2004). Regarding the field of Higher Music Education in Conservatories, watching concerts and Master classes is often used by students as learning strategy, but there is still little research about the advantages for conservatory students of video-recording, about the use of video by Conservatory teachers and about the specific methodology to be used when video-taping is applied in Conservatory research contexts.

This paper addresses the advantages and limits of video-taping 1- as learning strategy for Conservatory students, 2- as a pedagogical tool for Conservatory teachers and 3- as a research tool in Artistic research. In this article is also presented an example of good methodological practice, used to analyse and interpret video-taped lessons given by Latvian Conservatory students. Data collecting is based in five hours of video-taping of Latvian conservatory students' teaching activity; the software AQUAD 6.8.2.2., developed by Günter L. Huber, is used for the qualitative analysis of video-data. Students were involved in the interpretation of results in order to improve the reliability using the integrated triangulation method (researcher/students/experts).

The results presented in this study indicates the decisive importance of video-taping 1- to help students to become reflective practitioners, 2- to improve the teaching skills of Conservatory teachers regarding self knowledge, teaching styles and time organisation, and 3- to increase the validity and reliability of the interpretation of the results of artistic research. The theoretical perspective and the innovative methodology of this work-in-process should contribute to develop artistic research in music.